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Abstract

This guide was prepared to give an historical as well as a ccntemporary perspective on American Jewish authors and their writings. An introductory sectiон presents information on such authors as Saul Bellow, Bernard Malamud, and Philip Roth; on the unique problems which Jewish writers have enccuntered in America; and on the breadth of current American Jewish writing. Other sections in the guide are devoted to (1) classroom activities and discussion topics concerning works by or about American Jewish authors for both average and superior high school students, (2) an annotated bibliography listing books on American Jewish life or authors, and (3) a 4-week model instructional unit, for grade 11, which lists weekly activities, reading materials, and instructional aids. (MP)

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THE IMAGE OF THE JEW IN LITERATURE

A series of films and publications
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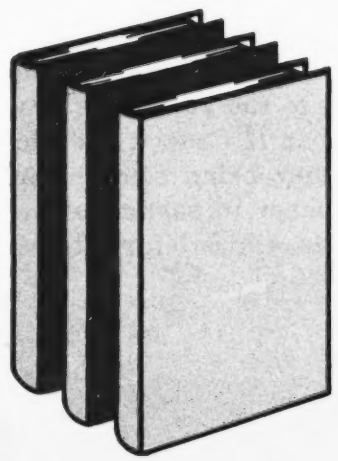

Teachers' Study Guide: The American Jewish Writer

TE001584

Film lecture by Louis Zara

Study Guide by Joseph Mersand, Ph.D.

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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The Image of the Jew in Literature and *Jews and Their Religion* are two unique series of inservice training programs for teachers in Catholic parochial schools and for Confraternity of Christian Doctrine courses. Now available either on film or videotape, they were produced as a jointly-sponsored project of the Archdiocese of New York and the Anti-Defamation League of B'nai B'rith. These programs, which in some instances can also be profitably used in the actual classroom situation, have been supplemented by resource units and instructional guides that attempt to provide teachers with the background and tools necessary for the teaching of varied material relating to the Jews. The programs are a response to the direction taken in Vatican II Council and the initiative of the American Hierarchy. As such, they bring some of America's leading Jewish scholars to the Catholic teacher in particular, as the search is continued for the best course that Judeo-Christian relations should take in our time.

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THE AMERICAN JEWISH WRITER

by LOUIS ZARA

Note: The following text is based on the original script delivered by Mr. Zara, novelist and editor, on closed-circuit television, and is now available on 16 mm. film or videotape. For information as to rental and purchase, write to: Audio-Visual Dept., Anti-Defamation League of B'nai B'rith, 315 Lexington Avenue, New York, N.Y. 10016, or the regional office nearest you.

When did American Jewish writing begin? What was its inspiration? Who were its earliest voices? As the people of the book, the Jews — wherever they have been — have expressed their hopes, their ideals, their fears and their anguish in literature. Into the cultures of the lands that granted them sanctuary, they poured their own ancient cultural heritage.

So it was that, from the beginning, there were American writers of Jewish origin in the United States. Writers like Mordecai Manuel Noah and Samuel B. H. Judah, playwrights of the early nineteen hundreds, or Emma Lazarus, the poet whose sonnet is graven on the base of the Statue of Liberty.

Today, however, we shall chiefly discuss the writers important to our own times — especially those who, though they write in English and are unmistakably American, are nonetheless identifiable as Jewish, both in terms of roots and subject matter. Previous to them, of course, there was a highly creative literature in Yiddish whose roots were of the Old World. Here, such names as Sholom Aleichem and Sholom Asch come instantly to mind.

Among the earliest to cross the bridge from Yiddish to English was Abraham Cahan, the remarkable editor-founder of the *Jewish Daily Forward*. The immigrant who became the journalist, and the journalist who became the novelist. His *The Rise of David Levinsky*, published in 1917, had a profound influence on a whole generation of American Jewish writers. Before Cahan, the so-called melting pot and the immigrants engulfed in it were sympathetically portrayed by liberal non-Jewish writers. At last, however, a Jewish writer created the prototype of the Jewish immigrant.

In the novel, the central character, Levinsky, who had arrived from a Russian *shtetl* (village) with four cents in his pocket, had in three decades earned a fortune of two million dollars in the garment industry. Yet the resultant status and power left merely ashes in his mouth. Already, in this relatively early work, we have a portrait of the Jew who is torn apart inside; a forerunner of the perplexed and tormented figure who has so

often been depicted by such important recent writers as Saul Bellow, Bernard Malamud and Philip Roth.

Looking down from his dizzy heights, David Levinsky yearns for the simpler days:

> At the height of my business success I felt that if I had my life to live over again I should never think of a business career. I can't seem to get accustomed to my luxurious life. I am always more or less conscious of my good clothes, or the high quality of my office furniture, of the power I wield over the men in my pay. I can never forget the days of my misery. My past and my present do not comport well. David, the poor lad swinging over a Talmud volume at the preacher's synagogue, seems to have more in common with my inner identity than David Levinsky, the well-known cloak manufacturer.

Though *The Rise of David Levinsky* was well received, many fine American Jewish writers hesitated to write solely on Jewish themes and about Jewish characters. Who would publish their stories? As late as 1946, an article in the *Public Opinion Quarterly* revealed that, of the 900 identifiable characters in the 198 stories published in eight of the nation's periodicals, only ten of that number had been Jewish, and of these not one had been either a hero or a heroine! In addition, there were other indications that no broad reading public existed having any particular interest in Jewish characters, no matter how well drawn.

Nonetheless, between World War I and World War II, certain American Jewish writers did persist. In 1934, for example, Henry Roth published his extraordinary novel of a Jewish childhood passed in Brooklyn, entitled *Call It Sleep,* which is still one of the most poetic as well as profoundly moving stories about urban slums that anyone, Jewish or non-Jewish, has ever written.

Call It Sleep is a story of poverty more bitter than any Abraham Cahan knew. But it is also a story of hope and love, sympathy and humor. In the compelling story of little David Schearl, Henry Roth crystallized the hunger and the wonder in every child:

> "It's going to be a hard life," David's mother shook her head, "living in the back of a store that way. The hurry and the noise! Wouldn't it be better to get rooms somewhere else? In the same house, perhaps?"
>
> "If we live somewhere else," said Mr. Sternowitz, "there go half of the profits. Why throw away money on rent when you can get it free? A place to sleep in is all we need — and a place to eat a breakfast and a supper."
>
> "I don't care where we live," said Aunt Bertha, "as long as we make money. . . . And then we'll have a home. And when we'll have a home we'll have a decent home. Thick furniture with red legs such as I see in the store windows. Everything covered with glass. Handsome chandeliers! A phonograph! We'll work our way up! Like bosses! What bliss to wake up in the morning without chilling the marrow! A white sink! A toilet inside! A bath-tub! A genuine bath-tub for my suffering hide in July! A bath-tub! Not that radish grate there," she pointed to the wash-tubs. "We'll have a white bath-tub! Hot water! A white bath-tub! Let it be the smoothest in the land! Let it be the slipperiest in the land!"

It is at least in part a testimony to the lack of acceptance of American Jewish writing during that period that Henry Roth never wrote another novel. The American Jewish community did not take to it, nor did the non-Jewish public. Few writers could struggle and persevere against such neglect.

Among those who did was Meyer Levin. His novel, *The Old Bunch* (1937), was a cross-section of American Jewish life in Chicago, in which the characters try unsuccessfully to be middle-class Americans, never realizing their full potentialities, either as Jews or as Americans.

Levin's struggle to answer the age-old questions: Who am I? Can I live as a Jew in this non-Jewish world? How shall I do it? resulted in another work entitled *In Search*, in which he boldly examined himself as Jew and writer:

> My dominant childhood memory is of fear and shame at being a Jew. . . . Perhaps we knew that there was something particularly inferior about being a Jew through all the tales we absorbed in our childhood, of how the lives of our people had been in the old country. . . . From our earliest consciousness, we absorbed these tales of our people being kicked around and browbeaten. . . . And we therefore knew that with our people, in no matter what country they lived, it had always been as it was with us — we were a despised people.

In Search is an autobiographical confession of an extremely sensitive man who is finally able to say, "This sense of shame is, I believe, now slowly being eradicated." At the end of the book, he movingly summarizes this feeling:

> Once in Paris, in a general talk about aims in life, I was asked, "What do you want? What do you want to be?" And the definition that slipped out was a bit startling for me, for I blurted, "A good Jew."
>
> I didn't say a great writer or a happy man or a good person or a good American Jew or a good American, though I want to be all of those, too. The first response, which I must regard as the pure response within me where the matter had surely been long defined was, "A good Jew."
>
> . . . When we think of 'a good Christian,' we think in moral terms. I suppose a good Jew is more of a moral than a patriotic concept, but there is an overtone of folk approval sought.

Unlike Roth and Levin, many writers at this time fled Jewish subject matter altogether. As late as 1947 the famous playwright, Arthur Miller, could say:

> I think I gave up the Jews as literary material because I was afraid that even an innocent allusion to individual wrong-doing of an individual Jew would be inflamed by the atmosphere, ignited by the hatred I was suddenly aware of, and my love would be twisted into a weapon of persecution against Jews. No good writer can approach material in that atmosphere.

Within the past two decades, the picture has changed radically. So radically that we can sit here and discuss the American Jewish writer

who today creates a good number of the nation's best-sellers, and who finds that *he* is accepted as his material is accepted. What happened to effect this change?

First, there was the Hitler Death-Machine which caused six million men, women and children of the Jewish faith to perish. Secondly, an extraordinary situation unfolded before the eyes of a war-weary world . . . the struggle of the Jews in the Holy Land. The courage of these freedom-fighters seemed to act like a tonic, not merely on the remnants of the Jews in the United States and elsewhere, but on the Christian community as well. For the first time one could look at oneself as a Jew without shame and without apology.

It is interesting to note that, of the new American Jewish writers who are widely read today, all of them are post-Hitler and post-independence of Israel. It is not only that the critics have become aware of them, but that they themselves are suddenly freed from an inner bondage, and can write with a new pride and a new awareness

There has also been a corresponding change in the non-Jewish community. It can now not only accept, but it can understand as well, the intellectual and cultural conflicts which have preoccupied so many American Jewish writers. Thus, its sympathy could embrace a popular novel like Leon Uris' *Exodus*, not because the work was of high literary merit — which it was not — but because it extolled the heroism of those Jewish men and women who fled from death only to be brutally halted and thrust away on the very threshold of freedom. The pitiful plight of these "illegals," as Meyer Levin called them, roused the humanity of many readers who perhaps now wished *they had only known*. Perhaps they might have helped. . . . And so they cheered whenever Jews were saved.

Even the old classics of Yiddish literature could now be brought out and shared. Witness the case of Sholom Aleichem who was suddenly hailed as the "Mark Twain" of Yiddish letters. Witness the musical *Fiddler On The Roof* which, for all its quaintness, became almost as well loved as *Oklahoma* or *My Fair Lady*. For the Jewish public there was release and joy to hear Sholom Aleichem's work performed in English, and to know that the non-Jewish public appreciated it, too — its irony and humor, its human-ness. "Sa-ay, this Tev-Ye the milkman is no different from anyone else!" Of course the fact is that he never was any different.

Or take the case of the Yiddish writer, Isaac Bashevis Singer, and the great interest his work has aroused. His novels, *The Manor, The Family Moskat* and *The Magician of Lublin* (all translated into English) are a feast, alive and real even to American readers, although they deal with that old old world of central Europe.

However, American Jewish writers of today, deeply rooted though they are in this same old-world mystique, have neither the wish nor the need to fall back on it. They understand the old songs and the old tears, but

their sights are now set upon the American world around them. They have not repudiated the past. They simply employ it as a base from which to move forward.

This is particularly true — to a greater or lesser degree — of three of our best-known novelists: Saul Bellow, Bernard Malamud and Philip Roth. These men feel no need to apologize for being Jewish, nor do they have any hesitation in selecting any corner of the Jewish soul for examination. They probe, they dissect, they seek the truth and they boldly display it.

Take Saul Bellow, for an example. Years ago he had already astutely observed that, to the Jews in the European ghettoes, history had been something that *happened* to them; it was not they who made it. This also used to be true in literature: it was non-Jewish writers, not Jewish ones, who created the memorable Jewish figures. Now all this has changed, and Bellow has created Jewish characters so convincing and universal that they reflect not merely the Jewish, but the total human condition.

In 1944, Bellow wrote his first novel, *Dangling Man*. As the novel opens, the central character, Joseph, is waiting to be called by his draft board. Idle, drifting, floating, supported by his wife, Joseph nonetheless struggles for inner clarity:

> All the striving is for one end. I do not entirely understand this impulse. But it occurs to me that its final end is the desire for pure freedom. . . . We struggle perpetually to free ourselves. Or to put it somewhat differently, while we seem so intently and even desperately to be holding on to ourselves, we would far rather give ourselves away. We do not know how. So, at times, we throw ourselves away, when what we really want, is to stop living so exclusively and vainly for our own sake, impure and unknowing, turning inward and self-fastened.

Dangling Man! What a wonderfully descriptive title for twentieth-century man!

Here is Bellow again, this time in the opening lines of *The Adventures of Augie March*, which he published nine years later:

> I am an American, Chicago-born — Chicago, that somber city — and go at things I have taught myself, free-style, and will make the record in my own way: first to knock, first admitted; sometimes an innocent knock, sometimes not so innocent. . . .

In these eloquent words, one can almost hear the voice of Walt Whitman in his *Leaves of Grass*. Not only because, like Whitman, Bellow sings and yearns, but because he too is constantly searching for freedom. His Augie wants to know what life is all about, yet he drifts passively and lets others push him into action. "My pride," he says at one point, "has always been hurt by not being able to give an account of myself and always being manipulated."

The book begins with Augie quoting from the Greek philosopher Heraclitus — "A man's character is his fate" — and ends with Bellow's wry and ironic twisting of this phrase: "It is obvious that his (Augie's) fate,

or what he settled for, is also his character." In short, Augie seeks but does not find. He does not dangle as did Joseph; instead he simply circles endlessly around life, never fully a part of it. One doesn't have to be Jewish in order to be able to sympathize with, if not always to understand, Augie March.

Bellow's most recent novel is the best-seller, *Herzog*. Here the central figure is an intellectual Jew. He, too, sometimes dangles, sometimes circles around — not so much because he is a Jew, as because he is a member of a society so fragmented that the individual often comes apart at the seams, be he Jew, Catholic or Protestant.

Though *Herzog* is not easy to read or to digest, it is a powerful work. Bellow has no easy answers and offers none. Instead he is a novelist who demands that the reader think along with him and with his characters, and find his own solutions if he can. The action, such as there is, goes on primarily in Herzog's head as he ponders over the chaos in his life. He soul-searches compulsively, obsessively. In a sense, he is modern man, with his fact-crammed mind, intelligence, sensitivity, self-pity — everything, in fact, except faith:

> People can be free now, but the freedom doesn't have any content. It's like a howling emptiness. . . . That man is free whose condition is simple, truthful — real. To be free is to be released from historical limitations. . . . *I* am Herzog. I have to *be* that man. There is no one else to do it.

This self-torment is part of Herzog's life-style, of his efforts to find himself and to help change the world. He can't do it, of course. But in the process he almost tears himself to pieces *trying* to understand. He finds some small measure of peace at the end of the book, but it is hardly a real peace and is not very convincing. For the chaos in his life has neither been cleared up nor reorganized.

The profundity of a Saul Bellow is rare in modern novelists and, especially, in American Jewish writers.

In place of profundity, Bernard Malamud has color and vivacity to offer. In his novel, *The Assistant*, a Jewish grocer, Morris Bober, hires Frankie Alpine, a gentile, as his helper. Frankie, for reasons of his own, is willing to serve Morris literally hand and foot. Bober, on the other hand, is as forbearing as a Christian saint, even when it finally dawns upon him that his assistant is one of the men who had previously held him up (before Bober hired him, of course).

The interplay between the two characters is human and delightful. At one point Bober explains to Frankie that the "Jewish law" is the basis for his own behavior, day in, day out. In so doing, he is speaking from the heart:

> Nobody will tell me that I am not Jewish because I put in my mouth once in a while, when my tongue is dry, a piece of ham. But they will tell me, and I will believe them, if I forget the law. . . . This means to do what is

> right, to be honest, to be good. This means to other people. Our life is hard enough. Why should we hurt somebody else? For everybody should be the best, not only for you or me. We ain't animals. That's why we need the law. This is what Jews believe. . . .

The Jewish grocer gets a bit of his own back when the assistant falls in love with his daughter and — what a switch! — wants to convert to Judaism! All in all, *The Assistant* is a fine book, rich in meaning, and with marvelous insights.

Malamud's novels and short stories are more richly "Jewish" than Saul Bellow's, because his characters are more fundamentally committed to their basic and inherited Jewishness. To them, their Jewishness is like a garment they wear, almost as closely fitted as their own skins. Malamud's exuberance derives from a thorough knowledge of his people, their customs and their ways, their strengths and their weaknesses. Even when he indulges in fantasy of a sort, as he does in the unusual collection of short stories entitled *Idiots First*, he adds an uncanny feeling of humor, sadness and so many subtleties that the stories seem to fizz in the mind long after one has read them.

Malamud comes to a new maturity with his latest novel, *The Fixer*. In it he turns his attention back to the infamous Mendel Beilis blood libel trial that took place in Kiev half a century ago. *The Fixer* is so authentically drawn that the names which immediately leap to mind are not those of Isaac Bashevis Singer or Sholom Aleichem, but of the great Russian novelists Gogol and Turgeniev. In this work the central character could be no other than a Jew; yet Malamud makes no effort to inflate the man to heroic proportions. Yakov Bok, as he calls him — and I believe the word 'Bok' means goat — is the "goat" or butt of a colossal, cosmic joke. Bok is only too human; a little man trapped by fate who, nevertheless, manages to muster some dignity and an astonishing strength of character in the face of his misery and his awful ordeal. Here he is, Malamud seems to say: take him for what he is!

Quite different from both Saul Bellow and Bernard Malamud is Philip Roth. Roth approaches his Jewish figures and his own Jewish background with an entirely different kind of vitality and gusto; with a corrosive bite not seen before in American Jewish literature. Sometimes his portraits are etched in a manner recalling the drawings and lithographs of Daumier and Goya. While most Jewish critics can embrace Saul Bellow's work because it evidences sensitivity and a fine intelligence, and can find pleasure in Bernard Malamud's novels because they pulse strongly with the traditional Jewish virtues, they often find Philip Roth hard to take. Perhaps it is because he seems so uncompromising, or because his ties to the traditional seem even more fragile than Bellow's. Some say that he is scornful; that he regards many of the old Jewish values as part-sentimentality, part-nostalgia; that he is outside the main stream. Others, like myself, feel that at his best he is a genuine satirist, and though he

may often write savagely, his love for man and his belief in the basic moral values are no less strong than that of his contemporaries.

Roth's *Good-Bye Columbus* paints a realistic picture of a certain part of American Jewish life in which faith has become streamlined and a superficial hedonism the 'all.' Only one life to a customer — so have fun! This being the unspoken credo of many people, it is hardly surprising that their behavior is often petty and materialistic. Roth hasn't invented such persons; he has simply recorded them.

His account of a dinner at his Aunt Gladys' can be taken as an example of this. She has loaded his plate and then seated herself across from him to watch, finding something to comment on as he lifts each forkful:

> Though I am very fond of desserts, especially fruit, I chose not to have any. I wanted, this hot night, to avoid the conversation that revolved around my choosing fresh fruit over canned fruit, or canned fruit over fresh fruit; whichever I preferred, aunt Gladys always had an abundance of the other jamming her refrigerator like stolen diamonds. "He wants canned peaches. I have a refrigerator full of grapes I have to get rid of. . . ." Life was a throwing off for poor aunt Gladys, her greatest joys were taking out the garbage, emptying her pantry, and making threadbare bundles for what she still refused to see as other than the poor Jews in Palestine. . . .

Roth chooses an old Yiddish proverb as an epitaph to *Good-Bye Columbus:* "The heart is half a prophet." There is something appealing and poignant in this choice. Is it because he feels that his head would lead him away, but his heart holds him back? Surely his heart is with those Jewish people about whom he writes and dreams and rages. Whether he writes the tragic short story *Eli The Fanatic* or the comic *Defender Of The Faith,* he knows there is a Jewish past. It did not end at Calvary. He knows also that there is a Jewish future, and it is because he *knows* that he points a finger and tells us what he sees.

It might be said by way of conclusion that it is a tribute to the richness of American Jewish writing and of American Jewish life that the three writers discussed here at some length give only three views of the multi-faceted community of which they are a part.*

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* Following this lecture, there was a panel discussion (the text of which is not included). In addition to Mr. Zara, the participants were:
1. Brother Jerome Stevens, LaSalle Academy
2. Sister Christine, Cardinal Spellman High School
3. Mary Fitzpatrick, Westbury School System.

Teachers' Study Guide

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Preface

One of the purposes of this literature series is to sensitize the individual teacher to the general subject by first acquainting him with the facts. Then, by the teacher's own reflections on what he has seen and heard — particularly with respect to causes and the often deleterious outcomes — we may reasonably expect that his horizons will be widened. So that when he finally has occasion to discuss these matters in class, he should be able to teach the material from a truer perspective and against a richer historical background.

The teachers' guide which follows consists of five parts:

1. Introductory remarks
2. Aims of this study guide
3. Classroom activities and discussion topics
4. Bibliography for teachers and students
5. Model instructional unit

It should be clearly understood that this guide is designed *for the teacher,* and is meant to be suggestive, not prescriptive. Each teacher or supervisor viewing the filmed program will very likely think of other possibilities as a result of his or her personal interests and experiences. At the same time, many of you will undoubtedly see ways in which the materials presented in this guide can be introduced into your classrooms more appropriately and effectively. A guide at best is only a useful tool whose basic rationale is to aid the teacher and stimulate his creativity. The rest and most crucial part of the job is in the hands of each one of you.

Because of the intrinsic nature of this particular study unit, it will no doubt be necessary for you to decide upon what aspect is most appropriate for your class: (1) the contributions made by, and the stature of, American Jewish writers generally; (2) the image of the Jew (in writings by non-Jews as well as in the works of American Jews), or (3) the historical-literary background and heritage of Yiddish literature. The ideal solution might be a block of teaching dealing with the contributions of major American Jewish authors, which emphasizes those who overtly deal with Jewish culture, characters and themes, but also includes those who do not.

An interesting program could incorporate this unit with the three others in the series, "The Image of the Jew in Literature", in a special 12th year elective course, i.e., an interdisciplinary seminar dealing with holocaust literature, the American Jewish writer, Jewish stereotypes and Jewish legends.

Probably the most *viable* possibility is to structure a unit, entitled "The American Jewish Writer," within the framework of a standard 11th year study of American literature. Naturally, the amount of time allocated for the unit will condition the approach and determine the type, number and duration of the activities selected (as will the abilities, needs and interests of both the class and the individual teacher).

Introductory Remarks

In his survey of the American Jewish writer, Louis Zara, himself a distinguished novelist, primarily discusses those writers whom he considers of contemporary importance. Of these, all are novelists, with most attention going to Saul Bellow, Bernard Malamud and Philip Roth. For a greater knowledge and appreciation of the American Jewish writer — past and present, novelist and critic, dramatist and poet — one would have to study the history of the contributions of Jews to American literature from the early nineteenth century to today. Such a comprehensive work has been attempted by Sol Liptzin in his *The Jew in American Literature.*[1]

The Jewish contributors to American literature can be roughly classified into three categories. The first group tends to avoid any topic or character of Jewish interest. In the twentieth century, this group included such writers as the poets Arthur Guiterman and Franklin P. Adams, and the novelist Edna Ferber. In fact, it was only with the publication of Miss Ferber's autobiography, *A Peculiar Treasure,* that the depth of her feeling for her Jewish heritage was revealed. In the rest of her voluminous work, one searches in vain for a Jewish character or theme.

A second group is composed of certain Jewish writers who, while occasionally presenting Jewish characters or subjects, are for the greater part of the time concerned with non-Jewish content. Typical of this group is the novelist and poet, Robert Nathan, who is often remembered for his novel, *Portrait of Jennie.* In only three of his novels, *Jonah* (1925), *Road of Ages* (1935) and *A Star in the Wind* (1962), does he discuss Jewish problems. The same is true of the dramatist, Arthur Miller, who, in just one play, *Incident at Vichy,* and in his only novel, *Focus* (1945), deals directly with Jewish material.

In contrast to these two groups, there is a third (by far the largest) which is vitally interested in Jewish problems, and which has both interpreted and transmitted Jewish life and thought to their readers. This tradition began with certain poets of the nineteenth century and has culminated with several of the writers discussed by Mr. Zara.[2]

In addition to this breakdown into categories of Jewish writers, another

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[1] Sol Liptzin, *The Jew in American Literature* (New York: Bloch, 1966).

[2] Among these were Emma Lazarus (1849-1897), who was stirred by the Russian pogroms of 1882 to defend her people in *Songs of a Semite* (1882). Her sonnet "The New Colossus" is inscribed on the pedestal of the Statue of Liberty.

useful breakdown can be made here — namely, in terms of historical events that were to prove instrumental in shaping the direction American Jewish letters were to take. The first of these were the pogroms, persecutions and economic difficulties which drove hundreds of thousands of Eastern European Jews to America's shores in the latter decades of the nineteenth century and the first decade of the twentieth. A number of talented writers were included among those who came; their language, of course, was Yiddish. Newspapers, magazines and books in Yiddish were soon being printed in the United States, which at one time had no less than sixteen daily newspapers written in this language. Some of these writers learned English and eventually wrote in their new language. An outstanding example is Abraham Cahan who founded the *Jewish Daily Forward* in 1897 and directed its policies from 1902 until his death in 1951. Cahan's *Rise of David Levinsky*, written in English in 1917, was a classic of its kind, and is discussed at some length by Mr. Zara. However, Cahan was far from alone.

Scores of novels and hundreds of short stories were written by Jewish authors about the various problems facing their coreligionists as they sought for meaning and a sense of identification in their new environment. Today these writings are mainly of historical interest, but in their time they served not only as a vehicle for self-expression but also as a means of conveying to the vast majority of immigrant American Jews a way of life of which they were by and large unaware.

As the children of these immigrants grew up, they not only availed themselves of the new educational opportunities, they also became the new spokesmen for their people. In this latter role, they often delineated the inevitable differences in thinking between their own generation and that of their parents. For example, Myron Brinig, in his *Singermann* (1929), depicted the differences that arose in a family of Rumanian Jews that emigrated to Silver Bow, Montana, while Meyer Levin, in his *The Old Bunch* (1937), drew a portrait of second-generation American Jews in Chicago.

The Great Depression of 1929 gave rise to a new group of Jewish novels such as Michael Gold's *Jews without Money* (1930), Albert Halper's *The Chute* (1937) and Edward Dahlberg's *Those Who Perish* (1934). As for Henry Roth's *Call It Sleep* (1934) and its failure to capture attention upon its first publication, this has already been covered in Mr. Zara's critique, as well as the fact that it was recently reprinted in paperback and was hailed by critics and readers alike.

World War II stimulated such Jewish novelists as Norman Mailer in *The Naked and the Dead* (1948), Irwin Shaw in *The Young Lions* (1948) and Louis Falstein in *Face of a Hero* (1950). In each case, one or more Jewish characters are represented, though the works themselves do not primarily deal with Jewish material. However, a number of contemporary

novels by Jewish authors have treated anti-Semitism, assimilation, racial prejudice, etc. These include such works as Arthur Miller's *Focus* (1945), Jo Sinclair's *Wasteland* (1946), Laura Z. Hobson's *Gentleman's Agreement* (1947), Saul Bellow's *The Victim* (1947) and Norman Katkov's *Eagle at My Eyes* (1948).

In this brief introduction, only long fiction has been emphasized. For those teachers who would like an excellent cross-section of contemporary American Jewish literature (excepting the drama), we would highly recommend *Breakthrough,* edited by Irving Malin and Irwin Stark.[3]

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[3] Irving Malin and Irwin Stark (Editors). *Breakthrough.* Philadelphia: Jewish Publication Society, 1963.

Aims of This Study Guide

1. To make clear the nature of recent Jewish contributions to American literature; in particular, those of Saul Bellow, Bernard Malamud and Philip Roth.
2. To point out some of the reasons for the interest of many Americans (non-Jews as well as Jews) in the writings of contemporary American Jewish authors.
3. To stimulate an interest in reading the works of American Jewish authors of literary significance.
4. To trace the development of the American Jewish novel from Abraham Cahan's *The Rise of David Levinsky* to our own time.
5. To enable the teacher better to understand the motivations and ideals of the writers discussed by Mr. Zara.
6. To aid the teacher in making fruitful comparisons between the portrayal of the Jews in medieval and Elizabethan literature and in contemporary fiction.
7. To reveal the individual style and flavor of the various authors discussed in this guide.
8. To highlight some of the unique problems that have faced Jewish writers as they have tried to deal with the realities of American civilization.
9. To give the teacher some indication of the breadth of American Jewish literature (including that written in Yiddish), and to distinguish between such as Bernard Malamud, Arthur Miller and Edna Ferber.

Classroom Activities and Discussion Topics

* — indicates topics or activities suitable for the average high school student which will tend, generally, to be effective as class activities.

** — indicates suggestions for the superior high school student which will probably be more appropriate for honors classes and/or individual students ready for more advanced projects.

* 1. A unit on poetry by American Jewish writers might include Elias Lieberman's "I Am an American," with class study, discussion and choric reading. Reading of Emma Lazarus' "The New Colossus" can be augmented by interpretive dancing and choral speaking. (Discussion questions should include: "Is this poem *strictly* about Jews?") Creative writing of poetry expressing similar feelings about America should be encouraged.

** 2. Students might be interested in learning that many of the New England poets (e.g., Henry Wadsworth Longfellow, John Greenleaf Whittier, Oliver Wendell Holmes) were concerned with Jewish subject matter. Chapter III of Sol Liptzin's *The Jew in American Literature* should lead to an interesting research project, as well as to oral or written reports.

** 3. Some students might wish to study the careers and writings of three American Jewish women authors — Emma Lazarus, Lillian Hellman and Hortense Calisher — and contrast them with their non-Jewish female counterparts.

** 4. The earliest writers to treat sympathetically the eastern European Jewish immigrants were all non-Jews. Although their books deal with a phase of American life more than fifty years old, they could nonetheless make an interesting series of class reports. These works would include Hutchins Hapgood's *The Spirit of the Ghetto* (1902) and *Types from City Streets* (1910); Jacob A. Riis's *How the Other Half Lives* (1890), *The Children of the Poor* (1892) and *The Battle with the Slums* (1902), and Lincoln Steffens' *Autobiography*.

** 5. Abraham Cahan's *The Rise of David Levinsky* is now available in both hardcover and paperback. Similarly, Dover Publications has reprinted his two earlier works of fiction in English, *The Imported Bridegroom* and *Yekl. Haunch, Paunch and Jowl*, by Samuel Ornitz, is likewise both readable and rewarding. Any of these might make for an interesting report on life in America as seen through the eyes of a European immigrant.

** 6. Avon Books has republished in paperback Henry Roth's *Call It Sleep.* Students will enjoy the book as a tender evocation of youth. For comparison with a work of non-fiction that is similar in content, they might also enjoy reading Alfred Kazin's *A Walker in the City* (1951).

** 7. Similarly, there are considerable possibilities in a class study of Michael Gold's *Jews Without Money.*

* 8. For those students who have seen the musical *Fiddler on the Roof,* an interesting project would be the reading of Sholem Aleichem's *The Tevye Stories and Others,* published by Pocket Books (1965).

** 9. A recording entitled *The World of Sholom Aleichem* (10" LP, Rachel Recordings) can serve as a vehicle for student exposure to Sholom Aleichem ("The High School") and I. L. Peretz ("Bontche Schweig"). Short stories by both these Yiddish authors can be read, discussed or dramatized.

**10. The stories and novels of Isaac Bashevis Singer (the last of the important Yiddish writers in America) have met with remarkable success in recent years. Advanced students might enjoy reading and reporting on his novels; similarly, some of his short stories can be studied in class.

**11. The works of Isaac Rosenfeld (1918-1956) merit consideration. Why did Saul Bellow consider him "perhaps the most brilliant writer of his generation"?

**12. Compare the novels of a Jewish naturalist, Albert Halper, with those of his non-Jewish counterparts. What significant differences are discernible?

*13. A study of anti-Semitism as treated by Jewish authors should prove revealing. The following novels could make an interesting classroom unit, and are in print:

Focus by Arthur Miller (New York: Avon. Paperback).

The Victim by Saul Bellow (New York: Vanguard). Also in paperback by New American Library and Compass.

Some public or school libraries might have Jo Sinclair's *Wasteland,* or Laura Z. Hobson's *Gentleman's Agreement,* as well as the two novels by Norman Katkov, *Eagle at My Eyes* and *A Little Sleep, A Little Slumber.*

**14. The impact of the new state of Israel upon American literature can be made the subject of an interesting class project, with each student reading and reporting on one book. Among those worthy of consideration are:

Frank, Waldo. *Bridgehead: The Drama of Israel* (New York: Braziller, 1957).

Levin, Meyer. *Eva* (New York, 1959). Published in paperback by Pocket Books.

Nathan, Robert. *A Star in the Wind* (New York: Alfred A. Knopf, 1962).

Ribalow, Harold U. *The Chosen* (New York: Abelard-Schumann, 1959).

Samuel, Maurice. *Level Sunlight* (New York: Alfred A. Knopf, 1953).

Uris, Leon. *Exodus* (Garden City: Doubleday, 1958).

**15. It is generally conceded that the three "great" novels about World War II are *The Naked and the Dead, The Young Lions* and *From Here to Eternity.* The first two (by Norman Mailer and Irwin Shaw) were written by Jews and, in each, Jewish characters play significant roles; the other, by James Jones, is by a non-Jew and does not contain any Jewish characters. Interested students (especially boys) might enjoy reading these works and reporting on significant similarities and differences.

**16. A study of some of the works of Saul Bellow can be made by a committee, with each student reporting on a particular volume. Critical estimates of Bellow's work are given in the bibliography. Those books of his which lend themselves best to use in the high school are:

Dangling Man (New York: Vanguard, 1944). Also published in paperback by New American Library.

Henderson, the Rain King (New York: Viking, 1959). Also published in paperback by Crest and Compass.

Seize the Day (New York: Viking, 1961). Also published in paperback by Crest and Compass.

The Victim (New York: Vanguard, 1947). Also published in paperback by Compass.

**17. Certain novels and short stories of Bernard Malamud can similarly form an interesting committee or class project. These could include the following, all of which are in print:

The Assistant (New York: Farrar, Straus, 1957). Also in paperback by Noonday Press and New American Library.

The Fixer (New York: Farrar, Straus, 1966).

The Magic Barrel (New York: Farrar, Straus, 1958). Also published in paperback by Dell, Noonday, and Vintage.

The Natural (New York: Farrar, Straus, 1952). Also published in paperback by Dell.

**18. Since the works of Philip Roth are almost exclusively slanted to a mature audience, we would not recommend their direct use in the high school classroom. Instead, what might be done is to include him in a more generalized way in a critical discussion of such contemporary Jewish writers as J. D. Salinger, Leo Rosten, Herman Wouk, Arthur Miller, Leon Uris, Grace Paley, etc.

*19. Modern short stories, in collections and anthologies (or else reproduced), should be selected for class study. Particularly effective and stimulating would be Irwin Shaw's "Act of Faith." Philip Roth's "Eli the Fanatic" is also eminently readable, and his "Conversion of the Jews" can be most provocative when followed by such questions as: "How do you feel about conversion?" "How do you feel about converting Jews?" "How do you feel about the Jew who converts?"

**20. Bernard Malamud's *The Fixer* can be read and compared with the movie version. Should the novel be too difficult, the movie can serve as a basis for class discussion of ANY human being's struggle for physical and spiritual survival. This should lead to correlated reading dealing with Jews (e.g., *The Diary of Anne Frank, The Wall, Exodus*) and with non-Jews. Creative possibilities include the writing of a "diary" or "autobiography" of a Catholic "similarly" imprisoned, and a class jury trial of Yakov Bok. (A more subtle activity would be a class jury trial of Bok's prosecutor.)

**21. Advanced students might benefit from a comparative study of Jewish writers who wrote in languages other than English (or Yiddish) — e.g., Andre Schwarz-Bart (French), Italo Svevo (Italian), Boris Pasternak (Russian).

*22. A class unit on drama should expose students to works by three major authors — Lillian Hellman, Clifford Odets and Arthur Miller. Students might study Hellman's famous *The Little Foxes*, as well as the perennially relevant *Watch on the Rhine*. Included would be reading, discussion and dramatization of Odet's *Waiting for Lefty*, as well as his more "sentimentalized" plays, such as *Awake and Sing!* and *Paradise Lost*. (*Golden Boy* can be read and "updated" [cf. Hollywood and Broadway versions].) Miller's *All My Sons, The Crucible* and *Death of a Salesman* have become required reading in more and more 10th, 11th and 12th year English classes. Discussions and student dramatizations can be supplemented by the many tapes and recordings of Miller's plays which are readily available. Also of interest is Miller's reading of, and commentary on, *The Crucible* and *Death of a Salesman* (12" LP, Spoken Arts). Note that Miller's earlier "avoidance" of "Jewish material" in his plays is no longer true in *Incident at Vichy*, the original recording of which is on two 12" Caedmon LP's. Finally, opportunities usually exist for students to attend live performances of plays by all three dramatists.

**23. Some Jews feel that "we do not need stories like those of Philip Roth which expose unpleasant Jewish traits." Evaluate this attitude with reference to works by and about Catholics (especially, the writings of James T. Farrell).

*24. An effective technique might be to screen for the class the original film with Louis Zara at an appropriate stage in the unit, and follow this up with class discussion. Suggested questions would include:

a. Why did the early Jewish writers avoid Jewish characters and topics?
b. Why did Emma Lazarus concern herself with Jewish problems of the 1880's and 1890's?
c. How did the Yiddish used by the Jewish writers who came here in the latter decades of the 19th century differ from literary German?
d. In *The Rise of David Levinsky*, the hero's material success did not bring him happiness. Why? Can you cite other characters who had a similar response?

e. Why did many American Jewish writers for a long time hesitate to deal with Jewish themes or to include Jewish characters in their works?

f. How can one account for the almost total lack of interest in Henry Roth's *Call It Sleep* in 1934, and the subsequent tremendous interest in the paperback reprint of 1964?

g. Although Arthur Miller's first published book, *Focus* (1945), dealt with anti-Semitism, why did he subsequently give up writing about Jewish subjects? Why do you think he returned to the topic in his more recent *Incident at Vichy?*

h. How could one account for the great popularity of the musical *Fiddler on the Roof*, not only in the United States, but in countries like England, Germany and Japan?

i. Why was there such widespread interest in Leon Uris' *Exodus*, even though, admittedly, it is not a great work of art?

j. What factors can be advanced for the present-day extraordinary success and universality of so many Jewish writers? Is this only a passing phenomenon?

k. In Mr. Zara's opinion, what features differentiate the writings of Philip Roth, Saul Bellow and Bernard Malamud?

*25. It would be most interesting to have students write book reports (dealing with works studied or referred to in this unit) at the beginning of the unit — then write them again at the end of the unit. Comparative evaluation of the two reports could prove to be a worthwhile "control."

Bibliography for Teachers and Students

* — indicates books suggested for the average high school student
** — indicates books suggested for the superior high school student
All other books are recommended for teachers

*BELLOW, SAUL (Editor). *Great Jewish Short Stories.* New York: Dell (paperback).

Contains stories about Jewish life by both European and American authors. An excellent introduction to the subject for all levels, from average high school student to adults.

HASSAN, IHAB. *Radical Innocence: The Contemporary American Novel.* Princeton: Princeton University Press, 1961. Also published in paperback by Harper Colophon Books.

Contains perceptive evaluations of the work of such eminent American Jewish novelists as Mailer, Malamud, Salinger, Bellow, etc.

*HERZBERG, MAX J. (Editor). *The Reader's Encyclopedia of American Literature.* New York: Thomas Y. Crowell, 1962.

Is especially valuable for its authoritative articles on almost all authors mentioned in this teachers' guide. Charles Angoff's article, "Jews in United States Literature," pp. 544-547, is an excellent summary of the subject.

**HOWE, IRVING and GREENBERG, ELIEZER (Editors). *A Treasury of Yiddish Stories.* New York: The Viking Press, 1954. Also published in paperback in two editions — one by Fawcett World, and the other by Compass Viking Press.

Contains many of the outstanding Yiddish short stories, including some by American Yiddish writers. A representative anthology that should whet the appetites of those who wish to know more about this interesting branch of literature.

*LEWIS, JERRY D. (Editor). *Tales of Our People.* New York: Bernard Geiss Associates, 1969.

A collection of short stories about the Jew in America — sometimes true in fact, always true in spirit — by twenty-six of the world's finest writers, most of them Jewish in origin.

**LIPTZIN, SOL. *The Jew in American Literature.* New York: Bloch Publishing Company, 1966.

The most up-to-date study of its kind, its purpose is two-fold: to present the image of the American Jew as reflected in *belles-letters* from the Colonial Era to the present, and to record the contribution of both Jewish and non-Jewish American writers. Contains as well an excellent bibliography.

*MALIN, IRVING and STARK, IRWIN (Editors). *Breakthrough.* Philadelphia: Jewish Publication Society, 1963.

Subtitled "A Treasury of Contemporary American-Jewish Literature," this anthology consists of three parts: stories, poetry and non-fiction. An extensive introduction places the writers in perspective, both as Jews and literary figures. For an overview of some of the major Jewish contributors to contemporary American literature (excepting the drama), this book is particularly useful.

MARCUS, JACOB RADER (Editor). *Memoirs of American Jews.* Three volumes. Philadelphia: Jewish Publication Society, 1955.

While many of these selections would not be considered literature, they have great interest for those who would like to know the reactions to life in America of literate Jews during the period 1775-1865.

MERSAND, JOSEPH. *Traditions in American Literature: A Study of Jewish Characters and Authors.* Port Washington: Kennikat Press, 1968.

This book, originally published in 1939, discusses both the presentation of Jewish characters in American literature from Colonial times to the 1930's, and the contributions of American writers of Jewish origin to all branches of literature: fiction, drama, poetry, criticism. Contains a fairly complete list of books written by American Jews up to 1939. Some authors (e.g., Robert Nathan and S. N. Behrman) are presented in depth.

**MILLER, ARTHUR. *Collected Plays.* New York: Viking Press, 1958.

Includes *All My Sons, Death of a Salesman, The Crucible, A Memory of Two Mondays* and *A View from the Bridge.* Also contains an informative, provocative introduction by the playwright.

RICHMAN, SIDNEY. *Bernard Malamud.* New York: Twayne, 1966.

Deals with all of Malamud's works up to 1966. For those who would like to read Malamud in depth, this book is a valuable guide.

*RIBALOW, HAROLD (Editor). *A Treasury of American Jewish Stories.* New York: Beechhurst Press, Inc., 1950.

An excellent collection of stories by American Jewish authors on important Jewish themes.

**ROVIT, EARL. *Saul Bellow.* Minneapolis: University of Minnesota Press, 1967.

In this pamphlet of only 46 pages, Mr. Rovit analyzes the importance of Bellow, whom he considers the most significant American novelist to come to maturity since World War II. The list of critical and biographical studies should prove helpful to anyone wishing to study the works of Bellow in depth.

TANNER, TONY. *Saul Bellow.* New York: Barnes and Noble, 1967.

Originally published in Edinburgh in 1965, this book is especially interesting because it contains an evaluation of Bellow by critics outside of the United States.

WALKER, WARREN S. *Twentieth Century Short Story Explication.* Second Edition. Hamden, Connecticut: Shoe String Press, 1967.

Is especially valuable for those who wish to read critical evaluations of individual stories by many of the authors discussed in this teachers' guide.

WARFEL, HARRY R. *American Novelists of Today.* New York: American Book Company, 1951.

Though somewhat outdated, this reference book is nonetheless valuable for its biographical details on many American Jewish writers, as well as a list of their books and dates of publication.

Model Instructional Unit

prepared by Milton Silver

In the preceding pages we have what properly might be referred to as a *resource unit* — that is to say, a reservoir of appropriate materials from which the individual teacher may draw in evolving a particular unit (or units) suited to his own as well as his class' needs and interests. Such units may be brief or long (depending on the time available), separate from or integrated into whatever material the teacher would normally be teaching.

On the other hand, the model instructional unit presented below consists of a more narrow range of objectives and learning activities, plus evaluatory techniques for the teacher and a list of possible enrichment aids. It is specifically designed for those teachers with a four-week block of time available to them for such a unit, and outlines in step-by-step fashion concrete lesson plans according to a cohesive, structured and meaningful pattern.

Title: THE AMERICAN JEWISH WRITER
Grade Level: ELEVENTH YEAR ENGLISH (AMERICAN LITERATURE)
Time (or Duration of Unit): FOUR WEEKS

I. OBJECTIVES

A. Teacher's objectives

1. To understand some of the problems, values and attitudes of the American Jew as reflected in the works of Jewish authors.
2. To familiarize students with worthwhile examples of literature.
3. To encourage students to appreciate recent Jewish contributions to American (and world) literature.
4. To stimulate an interest in reading the works of American Jewish authors.
5. To evaluate the particular contributions of Bernard Malamud, Arthur Miller, Philip Roth, J. D. Salinger and Irwin Shaw.
6. To develop specific abilities and skills — in reading and understanding prose and poetry, in research and reporting, in oral English, in critical evaluation and in creative expression.

B. Pupil's objectives

1. What IS a Jew?
2. Is there really such a thing today as a modern ethnic literature? Is there a "Jewish" novel, story, play or poem?
3. Why should we study the American Jewish writer?
4. What contributions have Jewish writers made to literature?
5. Why are American Jewish writers like Bellow, Chayevsky, Heller, Hellman, Mailer, Malamud, Miller, Roth, Salinger and Shaw regarded as major literary figures?

II. OVERVIEW

This unit may be handled in many different ways — depending, in part, upon the amount of time allocated by the teacher. For example, he might wish to extend the unit an additional four weeks by incorporating class study of drama, as is suggested in "Classroom Activities and Discussion Topics," No. 23.

Basically, an effective beginning can be made through the class use of *Great Jewish Short Stories* (edited by Saul Bellow); Harold U. Ribalow's *A Treasury of American Jewish Stories* (containing 49 stories by 48 American Jewish writers, ranging from those who are internationally famous to those who are more obscure, but not including Malamud or Roth); selected stories by Philip Roth, and a novel, such as *The Fixer*, by Bernard Malamud.

III. APPROACHES

A. Motivations

1. Utilizing the Caedmon recording, *American Patriotism in Poems and Prose*, have the class listen to Emma Lazarus' "The New Colossus." Discussion of the poem should follow, including responses to such questions as: To whom does this poem apply? Is the poem uniquely "Jewish"?
2. It has been said that "most of us would snarl at the statement that there is any such beast as a 'Catholic' novel." Evaluate. Is there such a thing as a "Jewish" novel? (Is there *any* "minority" literature?) Why should we study ANY literature with an ethnic viewpoint in high school?

B. Assigned readings

1. Class texts — *Great Jewish Short Stories*, A Treasury of American Jewish Stories**, The Fixer.*
2. Supplementary reading (individual and for panel discussions) — see below IV *A*, 3 and 4 and IV *B*, 2 and 3.

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* hereafter referred to as *GJSS*

** hereafter referred to as *Treasury*

IV. WORKING PERIOD

A. First week — Introductory activities

1. The closed-circuit television (or film) lecture by Louis Zara, entitled "The American Jewish Writer," can be viewed by the class and followed by appropriate questions from "Classroom Activities and Discussion Topics," No. 25.
2. The most intriguing of the short stories in *Treasury* should be selected in order to pique the students' interest. There are many possibilities — from delightful portraits to touching vignettes and powerful narratives. One example of the "unusual" is the very first story — Howard Fast's tale of Jews on the American frontier, "Where Are Your Guns?"
3. Reading of Isaac Bashevis Singer's "Gimpel the Fool" and/or "The Old Man" (in *GJSS*) can also be supplemented by the Caedmon recording of Singer's stories. Advanced students might read and report on his novels, leading the class to a consideration of the remarkable success Singer has achieved in recent years.
4. Selected stories from *GJSS* should be studied so as to afford a background of *Jewish* literature not necessarily *American*. This is a good opportunity to familiarize students with the Yiddish literature of Sholom Aleichem and Isaac Loeb Peretz (with each author brought closer to the students by means of the recording entitled *The World of Sholom Aleichem*).
5. Similarly, class study of short stories by Albert Halper (in *GJSS* and *Treasury*) can be tied in with projects by individual, advanced students examining his novels and reporting on *naturalism*.

B. Second and third weeks — Developmental activities

1. Students can be exposed to the short stories of Bernard Malamud and Philip Roth by means of the CMS recording #520. Malamud's "The Magic Barrel" (in *GJSS*) should be studied by the class — together with any other stories in this collection — as should be selected stories by Roth. Suitable stories by the latter include "Eli the Fanatic" and "Conversion of the Jews."
2. Bernard Malamud's *The Fixer* might be read by the class, and time devoted to a consideration of background and authenticity, basic premises, character delineation, structure, impact, thematic implications and style. Class discussion of "the little man" who displays strength and courage should be related to supplementary reading and panel discussions of similar works about Jews (e.g., *The Diary of Anne Frank, The Wall, Exodus*) as well as non-Jews. The writing of short stories on similar themes should be encouraged. Certain students might elect to write diaries or autobiographies from the

point of view of a Catholic fighting for *his* physical or spiritual survival.

3. The stories in *Treasury* are drawn from many sources and reveal a wide variety of talents and interests, but each is "a story that only a Jew could have written." Several concern the theme of Jewish alienation (this topic can be pursued further; refer to "Classroom Activities and Discussion Topics," No. 23). Irwin Shaw's "Act of Faith" might be considered a war story or a subdued study of anti-Semitism; an excellent and provocative story, it should be read by the class, and supplemented by panel discussions and individual reports on related topics (war novels, No. 15, and/or anti-Semitism, No. 13). Budd Schulberg's first published story, "Passport to Nowhere," together with several other stories dealing with the Hitlerian Holocaust, might enrich and be enriched by the 9th Year Study Guide (*Writings of the Nazi Holocaust*). And the class can be introduced to Arthur Miller through his fine story reflecting the search for Jewish identity, "Monte Saint Angelo." Here, too, wider possibilities for class study exist in reports and dramatizations, as well as in reading and listening to recordings of Miller's *Incident at Vichy* (Caedmon TRS 318 and Mercury OCM-2-2211). Also worth considering are such famous Miller plays as *All My Sons, Death of a Salesman* and *The Crucible,* which do not have particularly "Jewish" themes.
4. Throughout this unit, emphasis should be placed not only on reading and listening, but on *creative* writing as well as student dramatizations and panel discussions.

C. Fourth week — Culminating activities

1. In reviewing *The Fixer,* present a (dramatized) class jury trial of Yakov Bok. (Similarly, the class might wish to try Yakov's accusers.)
2. Efforts should be made to write and present a class play mirroring attempts to debase a member of any other persecuted group (including Catholics). It should be similar, in microcosm, to the movie version of *The Fixer.*
3. The best examples of the class' creative and critical writing should be collated in a class magazine.
4. With all the emphasis on the *Jewish* writer, let us not neglect the fact that these are *American* writers. Include class study, discussion and reading of Elias Lieberman's "I Am an American" (also on the *American Patriotism* Caedmon recording), and discuss "A Message for Harold," "The Night My Brother Came Home" and "Second Lieutenant, U.S.A. Res." (in *Treasury*) in terms of how

they "reflect the deep love of the Jew in America for his homeland" and explain why to him the war was . . . "worth fighting and dying for."

V. EVALUATION TECHNIQUES AND PROCEDURES

1. Teacher observation of student performance.
2. Teacher judgment of creative activity.
3. Student performance on reports and panel discussions.
4. Tests on the works read and studied in class.
5. Assessment of individual, voluntary work.
6. Assignment and rating of written book reports.
7. Student self-evaluation with reference to objectives.

VI. BIBLIOGRAPHY

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Victim. Paperback — Signet.

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MALAMUD, BERNARD. *The Assistant.* Paperbacks — Noonday, Signet.
The Fixer. Paperback — Dell.
The Magic Barrel. Paperbacks — Noonday, Vintage.

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Letting Go. Paperback — Bantam.

SALINGER, J. D. *Four Books by J. D. Salinger.* Paperback — Bantam.

SHAW, IRWIN. *The Young Lions.* Paperback — Signet.

SINGER, ISAAC B. *Family Moskat.* Paperback — Noonday.
Gimpel the Fool and Other Stories. Paperbacks — Avon, Noonday.
Short Friday and Other Stories. Paperbacks — Noonday, Signet.
The Slave. Paperbacks — Avon, Noonday.

VII. INSTRUCTIONAL (ENRICHMENT) AIDS

A. Recordings:

1. *American Patriotism in Poems and Prose.* Caedmon TC 1204.
2. Arthur Miller's *Death of a Salesman.* Caedmon TRS 310. Decca DX 102.
3. Arthur Miller's *Incident at Vichy.* Caedmon TRS 318. Mercury OCM-2-2211.
4. *Arthur Miller Reads His Plays.* Spoken Arts 704.
5. *Bernard Malamud and Philip Roth.* CMS 520.
6. *Isaac Bashevis Singer Reading His Stories.* Caedmon TC 1200.
7. *Tevya and His Daughters.* Columbia OL-5225.
8. *World of Sholom Aleichem.* Rachel Recordings.
9. *Fiddler on the Roof.* Victor LOC/LSO — 1093 and Columbia OL-6610/OS-3010.

B. Closed-circuit television (or film) lecture by Louis Zara, "The American Jewish Writer," available from the Anti-Defamation League of B'nai B'rith. Also available: "Who is the American Jew?" by Dore Schary.

C. Movies (rental) : *Gentlemen's Agreement.* 118 min., 20th Century Fox.
The Young Lions. 167 min., 20th Century Fox.

D. Films (available from the Anti-Defamation League of B'nai B'rith; for purchase or borrowal, contact nearest regional office) :

An American Girl. 29½ min. This film, about an American teenager mistakenly believed to be Jewish by her friends, can be effectively related to class study of anti-Semitism in connection with works like *Gentlemen's Agreement* and *Focus.*

The Chosen People. 27 min. Similar use can be made of this film, for in it teenagers seek a reason for their Community Club's unwritten "gentlemen's agreement" not to admit Jews.